ASIFA MAGAZINE

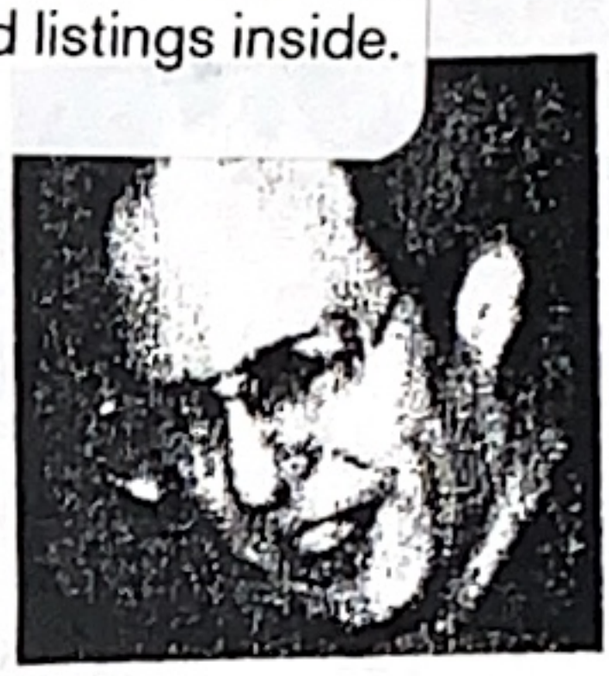
April 1996

June members, it's Membership Renewal Time

JOHN R. DILWORTH PRESENTS

oscar-winning & oscar-nominated cartoons

CORRECTION This month's screening of **APR 18** NYU/Tisch screening is at **6:30 PM** in **Room 006** (basement). Disregard listings inside.



An evening with New York Oscar-nominated filmmakers and their films. Clockwise, from upper left: Faith Hubley, Jimmy Picker, Bill Plympton, Michael Sporn.

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Letter from the President

Linda Simensky

Answers to your most frequently asked questions about Ted, Jane, The Cartoon Network & Southern life.

Greetings from the south. I just got back from attending the ASIFA-East Shamus Culhane Tribute, and I thought it was amazing. Between the anecdotes and films, I felt as though we had actually spent the evening with him. Many thanks to Bill Lorenzo for coordinating the evening, and all the guests who participated.

I've been down here for six months now, believe it or not. At times I feel as though I just left NY, and other times I feel as though I've been here for years. I'm back in NY at least every month, so I don't really feel cut off from civilization as I knew it. Many of you have had questions about life down here and how different it is, so I thought I would take this opportunity to answer some of your most frequently asked questions.

Q: Is it really slower down south?
A: Slightly, but it's still a city, and I still work for a big company. The stress level is much lower, though.
Q: Have you met Ted Turner yet? And how about Jane?
A: Ted spoke at an informal meeting in the courtyard once, and that was about it for my contact with him. My boss, however, had an end of the year meeting with him in December. So it could happen. No Jane, though — the only Jane I see is Jane Jetson.
Q: It must be warm down there, huh?
A: Not this winter. It was the coldest winter they've had in a while. But I'll bet it's going to be a hot summer (since it always is).
Q: Do you have a southern accent yet?
A: Don't we all laugh at Linda McCartney because she has a British accent and we all know she's from Scarsdale? And she's lived there 26 years! No, I do not have a southern accent. However, I do think "y'all" is a really useful term that has charms not found in the New Jersey vernacular's "you's."
Q: There must be a lot of animation studios in Atlanta, with the Cartoon Network there, and all.
A: Nope. Just one that I know of, and that is Crawford's animation studio, Design Effects.
Q: Have you tried grits yet?
A: No, I haven't. Nor do I plan to. Why do you all ask me this? Is that all there is to southern cuisine? Yet, I do enjoy that the Turner cafeteria has black eyed peas, okra, and collard greens all the time.
Q: Do you work at the CNN Center downtown?
A: No, I work at the Techwood campus, as they call it, which is in midtown, near Georgia Tech (hence, the "Tech" in Techwood.)

ASIFA-East
The International Animated Film Society, Northeast/New York Chapter
a program of the New York Foundation for the Arts

President
Linda Simensky
NYC ☎ 924-8283

Int'l Vice President
David Ehrlich
802 234 5401

Treasurer
Dick Rauh

Membership Sec'y
Jim Petropoulos
966 8887 ext. 110

Newsletter Editor
Margaret Frey

Ass't Editor/Designer
Mark Segall

Executive Board
Howard Beckerman
Anne Bobroff
Shamus Culhane
Tissa David
John R. Dilworth
Don Duga
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Antony Peters
Jennifer Oxley
Mark Segall
Michael Sporn
Tom Warburton

Numbers to call if you have ASIFA questions are listed on **page 19.**

To contact President Linda Simensky
call ☎ **404 885 0821**
fax **404 885 2456**
e-mail **Linda.simensky@turner.com**
or write Linda Simensky
Director of Programming,
Cartoon Network
1050 Techwood Drive NW
Atlanta, GA 30318

ANYMATOR

Lend us a hand

MAY DEADLINE: APR 29

The **Anymator** staff consists of a handful of volunteers, and our hands are full. So lend us a hand. Contribute articles or illustrations. Gather news. Sell ads. Check facts. Proofread. Make phone calls. Become a part of your newsletter. For a real hands-on experience

Write ◆ E-mail◆ Call
Editor Margaret Frey

951 Amsterdam Avenue, Apt. 2
New York, NY 10025
☎ **212 666 8926**
dagart@escape.com

Q: Have you met Space Ghost?
A: Yes. He's very nice.
Q: Do you ever get visitors?
A: Sure. I've had Irene and Paul from Speedy Films, checking out southern life, and my roommate from New York was here to absorb the indie rock side of Atlanta. A former Nickelodeon friend who works at F/X will be in town this week, and so will a whole bunch of people who are roadtripping to Florida or California. Peter Mitchell showed up down here for a conference while I was in New York. Frank Gresham was here for a while. And Michael Ouweleen (who wrote the Voles pilot I produced at Nickelodeon two years ago) just took a job here as the Associate Creative Director of On Air.
Q: Is it a lot different from New York?
A1: Yes.
A2: No.

So, there you have it. Let me know if I've missed anything, and if you need any information about the Olympics. Or if you have any questions about barbecue or herb gardens. I'm just sitting here, awaiting your email.

Shmoozilla says: WHO's WHO & what's what

by Laurie Edmonds

Happy Spring. So I put my heavy jacket and boots in storage and then took them out. I'm thinking about putting them away again... do I dare? So — I really would love people to call me with some information so I have more stuff to write. I'm not proud...I need you guys! Listen—for a limited time— if you call me with new info about what you're doing I'll arrange to give you an official **Shmoozilla** T-shirt. What could be more attractive for spring/summer?

Allan Neuwirth of ***Alan Neuwirth Design*** has a lot to tell you (he told me). If you ask me, and I know you will, I'll tell you Allan knows where it's at! He's producing two more animated spots for Pay-Per-View company Viewers Choice. They loved the animation Allan did for them earlier this year so much they came back for more. Allan and his partner-in-animation **Gary Cooper** have developed and written **Big Bag**, a great new show ready to debut on **Cartoon Network** June 2nd. Produced by **Children's Television Workshop**, it features brand new Muppets from **Jim Henson Productions**. It'll showcase six new animated "shorties" weekly. One of these, Allan and Gary's clay-animated ***Koki***, is set to run for 13 episodes. The pair was also hired to develop and write an animated music CD-ROM project with songs by NYC composer **Tom Anthony**.

Susan Brand and **Lynn Keller** of **Susan Brand Studio Inc.** are all revved up for the release of **Gearheads**, the **R/GA Interactive/ Phillips Media** CD-ROM game they've been working on for over a year. (Take a peek! Download their web-demo from http://www.happypuppy.com.) Susan created a look & feel that complements the characters and enhances the kitschy toybox feel of the gameplay. 3-dimensional character designs for R/GA were by **David Zung**, background art by illustrator **Eleanor Shelton**, and the Gearheads logo by **Laura Williams**.

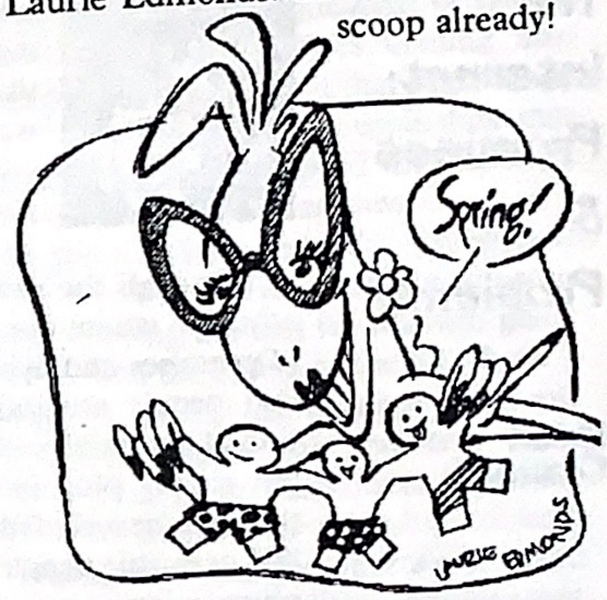
The number of files used in an interactive game—backgrounds, props, short cycles and longer pieces of animation—is huge. As Production Manager, Lynn needed to create two cross-referenced databases just to keep track of them all.

Over at **Nickelodeon** they're doing a 30-second station ID for **Nick Jr.** It's an adorable multimedia stop-motion spot—utilizing clay, paper and crayon. Animation is done by the ever-busy **Chris Oakley**. **Dave Herman** is directing. **Penny Mailander** is producing. Coordinating with dedication and patience is **Rick Adams**. You'll see it, it's a majorly charming piece.

For his touching tribute to **Shamus Culhane** March 15, ASIFA member **Bill Lorenzo** rounded up a significant crew of people who worked with Shamus during various periods of his substantial career. Not to be forgotten is the fact that Shamus was the **first** president of **ASIFA-East** and an active Board member. Nonmembers who spoke included producer **Hal Seegar** of ***Batfink*** fame and Shamus' cousin **John Culhane**, author of innumerable books on Disney animation. (He's currently at work on his next, which is about Disney's upcoming ***Fantasia Continued.***) John wrote three **ABC-TV** primetime specials for Shamus and also provided voice talent on one — he played the dragon in **Last of the Red Hot Dragons**. A multitalented guy, with his own listing in Who's Who! Our own **Irra Verbitsky** spoke about working on the three TV specials as a background artist.

The tribute included highlights of signature scenes from various studios and notable commercials from 1947 to 1958 interspersed with 3 or 4 clips of interviews of Shamus on film. That might've been my favorite part—Shamus himself leading us through a tour of his amazing animation. The 3-1/2 hour program sustained everyone's attention. I could've watched another 3-1/2 hours myself!

So, as always, call Shmoozilla here at **212 724 2800.** Leave word with Laurie Edmonds. So send me your scoop already!



Klasky Csupo and MTV

Klasky Csupo Inc. has signed a major TV and movie development deal with MTV Networks. Terms of the multi-year deal have not yet been disclosed, but it extends the studio's output to MTV, VHI and to the Viacom sister divisions of Paramount TV and Paramount Pictures.

Context Studios
28 Avenue A
E. Village, NY
212-869-1630

presents Neo-Dada and Surrealist
Animation

Tuesday April 30th at 7:30 pm
Suzan Pitt's **Asparagus**
Tengai Amano's **Twilights**
Janie Geiser's **The Red Book**

The Byte Stuff

The Internet: Promises & Problems

Brian Cirulnick

My last two articles have been about creating animation for the World Wide Web, using specific technologies such as shockwave or Sizzler. There are other technologies being created for the web such as java, a programming language that will enable people to create applications that run through the web and automatically make contact with others to whom the information is intended. There are a lot of promises and hype surrounding the internet, so much so that people are starting to believe that the next generation of computers will not require hard drives or monitors - but simply plug into your TV and you do all your work through the web. Others are certain that the Web will replace TV, or enable people to deliver the equivalent of TV over the phone wires.

I would now like to play devil's advocate and present the flipside of all the hype and promises. In many ways, I hope I am wrong about some of the things I am about to say.

Financial Problems: Sooner or later, the businesses that have been pouring money into internet development will wake up and suddenly notice that they are not making any money at this. There simply is no economic model yet established for the web in terms of how to do business. Other new media technologies had product-based economic models, but the internet is something entirely new to most of these established firms, who still have no vision about how they are going to make money via online. Once the big guys look at their bottom line and see all that red-ink, they are going to pull out and the Web will be the ghost town it once was.

Content Problems: There is way more junk than useful information. Slogging through all the useless stuff to find the one thing you need is more than half of the time you spend online. Systems on the Web that act as search engines (Yahoo for example at http://www.yahoo.com) to find what you are looking for are becoming more important than the actual web sites listed within the search engine. It's as if TV Guide became more important than TV itself.

Bandwidth Problems: Bandwidth refers to how much information can come streaming through the wires and into your computer. For instance a 14.4 modem (the more common type of modem these days) has a bandwidth of 1.4 Kilobytes per second. That means if a particular graphic on a web page is 7k, then it will take 5 seconds before the image is fully resolved on your end of the line. Most of the connections between major internet sites is handled through a pure digital line known as a T-1. Your 14.4 modem connects to a provider who is connected to other systems via this T-1 line. The T-1 has a speed of 150K per second. So when you request that 7K graphic, it first comes through the T-1, and then is slowed down when it has to squeeze through your modem connection. Plus you are sharing that T-1 bandwidth with everyone else who is online with the same service provider. As a comparison, T-1 speed is that of a single speed CD-ROM. That means to deliver the kind of multimedia people have come to expect of the digital revolution, every American would need the equivalent of **two** of these T-1 lines coming into their house. If that weren't bad enough, most people think that a double speed CD-ROM is still much too slow.

> There's still way more junk than useful information online.

The bandwidth problem is that the internet is now growing too fast for it's own good. Like China in the 50's & 60's, where the number of people outgrew the resources available to keep them alive, the internet is straining to keep it's current 10 million users connected to each other. What happens when that number doubles to 20 million in less than 2 years?

About 15 years ago, consumer TV-satellite systems started to become available. They were expensive, consisting of a large dish antenna that had to be mounted onto a front or back lawn, as well as requiring an arsenal of gadgets to actually pull in the weak signal from space and amplify it enough to make it viewable. In no time, experts began predicting that soon we would all have digital satellite systems that receive their information from an 18 inch disk that sits on top of the TV set. As you know by now, services such as Primestar or DirectTV have made that dream a possible reality. Sure, the dishes are much smaller and the setup is much cheaper, but it's taken a lot longer than predicted, and cable still reigns supreme. Usually, the predictions of a glorious utopia from oncoming technology never seem to pan out as mapped. Why should we assume that the World Wide Web will be any different? Perhaps all this hype over the Web is really just a fad and will fade away over time. Or like the satellite dish, transform into something useable, but with competition from something else and without all the hype.

The Byte Stuff, cont'd

Cable Modems: A solution to the bandwidth problem that claims to offer a high speed connection via the same copper that provides you with cable TV. However, the topology is all wrong for a point-to-point communication system. Cable doesn't really provide two-way transmission, since it was set up as a ring, not a star. It was engineered to provide a broadcast-type of medium, where the information travels downstream only. Imagine a whole community of people (let's say Nassau County, Long Island - a community of about 1 million people) trying to all send requests for different information through the same single wire. As shown in my topology diagram (Figures A & B, below), while receiving information is fine using the Ring method, when you send out a request for information (an example would be accessing a particular URL for a web site), every time your web browser requests information (contacting a host or grabbing a graphic) it must wait in line with all the other users on that wire who are also requesting information. This method works fine when you are limited to less than 1000 customers, but I've never heard of a cable system with only 1000 people. Any widespread use would bring the system to it's knees.

Many people seem to be running toward the internet blindly, wild with excitement, but with no real clear direction of what they are going to do when they get there. Even fewer understand that it's not the destination that's important, but the journey itself. Most seem to be dragging their traditional media baggage with them, tossing up a web page, and doing little else. While the Web is the 90's equivalent to the Desktop Publishing boom of the 80s, the future of the internet as a whole is chock full of potential, assuming we don't choke this infant to death with our zeal to fill it up with what may be useless material.

Figure A

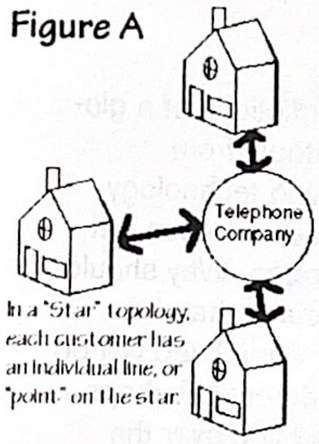
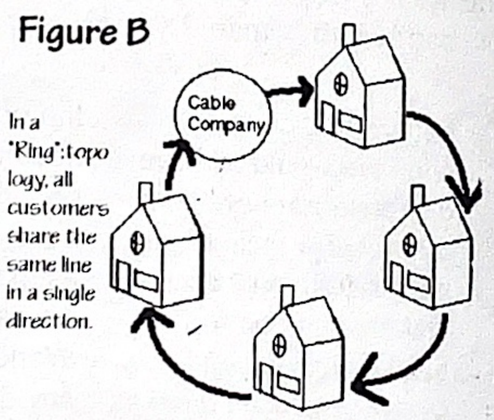


Figure B



Letters

Dear Editor:
I wanted to let you know how much I'm enjoying the new newsletter. I find the new format much easier to handle and read, and the graphics much improved — in fact it's a treat to see various good examples of animation drawing (Warburton's illustrations for the ASIFA auction, etc, etc). And I love the clever, friendly notes (e.g., "...a handful of volunteers, and our hands are full, so lend us a hand;" and "hey, it won't happen again," referring to the December newsletter "historic fiasco," etc) Keep up the good work!

Best, Anne Bobroff

This months' screening

NY Oscars

THURS 6:00pm Apr 16 NYU Tisch School of the Arts

PROGRAM

Oscar Winners:

1962: The Hole
John & Faith Hubley.

1963: The Critic.
Ernest Pintoff

1983: Sundae In New York.
Jimmy Picker

Oscar Nominees:

1937 Educated Fish.
Dave Fleischer

1945: Mighty Mouse In Gypsy Life
Connie Rasinski

1984: Doctor DeSoto Michael Sporn

1987. Your Face.
Bill Plympton

1995 The Chicken from Outer Space
John R. Dilworth

On Being Nominated, Pt. 2

by John R. Dilworth

I was strapped tight in the twenty ton silver rocket ship named **To Infinity And Beyond** with countdown within minutes. I reminded myself to breathe according to basic manual training. "Body Functions" read high normal. Don't want to get too high, it distorts the mind's reaction time and I'll probably go in my suit.

So much prep goes into sending 'off planet' pioneers to new places. The training period alone takes years. Some trainees never get assigned a flight. Some just get lucky. Like me. But, I love travel 'off planet'. What else would I do?

Two minutes to Take Off. No matter how hard I concentrate I release water from every pore. I feel the ship contracting with compressed energy like a Cobra ready to strike. There's noise coming from all directions. I can't understand a word Ground Control is saying. It could be a laundry list.

One minute to Take Off I get tunnel vision; it's like I'm looking through a submarine telescope. Thirty seconds: I want out. Somebody get me out of this thing. How did I get into this in the first place?. Ha ha. I laugh from how ridiculous I feel. Who am I kidding? **Mighty Mouse** couldn't drag me out of here.

Thoughts of every intimidating event I've ever experienced. I can't remember the actual events only the feeling of embarrassment and helplessness. And the wish for it to end. Twenty seconds. My heart beat accelerates. It forces the blood to expand the veins in my temples. More noise from Control. "Stay cool, starting countdown... " Ten seconds. This is a reality. All I want to do is curse. Every obscene word in the world gushes out of my mouth like flushing a clogged toilet. Five seconds. I'm going to blast off. Four seconds. Go! Go! Go! Go! Go! Three seconds. I do not recognize my physical self. Two. Suddenly the worst possible event occurs.

Abort! Abort! Abort! Abort! The flight is terminated. The rocket shuts down. An incredible release of energy escapes from my body and from the ship. I am completely wet.

Every off-planet pioneer knows there's an 80% chance your flight will be terminated at the very last second. And for whatever the reason you accept that as part of the training. I exit the rocket and wipe down. I need to eat. Food becomes instant gratification. I am exhausted. Hollow in fact. I was looking towards the stars and imagined the force of ascent pressing against my face, till I looked like **The Joker**.

The next scheduled flight is undetermined.

The Current Life of Felix the Cat

An Interview with Don Oriolo

by Scott Staton

Don Oriolo, the current custodian of Felix the Cat, is an accomplished artist, musician, screenwriter and producer. Son of the late pioneer animator and creator of Casper the Friendly Ghost, Joe Oriolo, Don grew up in the animation and entertainment world.

He is now CEO of Felix the Cat Productions and is currently at work on a new Felix feature film, a weekly Felix TV series, several spinoff TV pilots, several CD-ROM projects and numerous music projects with artists such as Gloria Gaynor and Lisa Lisa.

I was able to get a few minutes of his time recently in between phone calls and questions from his staff to ask a few questions myself. I began by asking him about the time his dad brought him along to a business meeting with Walt Disney.

Scott: What do you remember about Walt Disney?

Don: In those days, you have to remember, animation wasn't the big deal it is today. I mean you were a cartoonist, you were a plumber, an electrician, it was just your gig. So meeting these people who were popular and important was a thrill but they weren't legends yet. Walt Disney was the guy who was doing Mickey Mouse and that was pretty cool but my father was the guy who was doing Felix and that was pretty cool. As I recall Walt Disney was a very congenial type of guy who seemed to really like kids.

Scott: So this was in the 50's then, you were a kid ?

Don: Yeah, I was born in 46, so I was probably 9 or 10.

Scott: You met Disney at a business meeting your father brought you to?

Don: Yeah, but it was no big lengthy deal. I remember he was a chain smoker. That stuck in my mind, you know, him just lighting up. I think I probably made him nervous. (laughs) I'm kidding, but the memory of it is much greater today than it was at the time through the eyes of a 10 year old cartoon kid. When I was brought up the people that would hang out at my house were Steve Mafatti, Nick Tafuri, Frank Endars, Rube Grossman, Otto Mesmer and all these great animators. Animators, inkers, writers all came over for my father's famous barbecues. So at 10 years old you've only had 10 years on earth so you really can't put together the grandness of something like that. Your father is an animator, his friends are animators. If he was a carpenter probably his friends would have been carpenters.

Scott: What do you remember about Felix creator Otto Mesmer?

Don: Otto was very quiet, his drawing was his whole personality basically. Very unassuming, I mean if you saw him walking down the street you'd never think he was a cartoonist. Just a nice guy. My father really liked him a lot.

Scott: Was your dad doing some work for Disney ?

Don: Yes my father did work for Disney. Actually he did work for Disney in the 40's as well. You have to understand, most of the good animators, the great animators in the business, of which my father was one, worked for all the studios at one time or another either as an independent contractor, freelancer, or working full time at the studio. So Disney had every good animator in the world working for him at one time or another.

Scott: Did your dad do the work in NY and send it back out to them or did he live there ?

Don: Both. He tried some time out there but he was a Jersey guy and you know his family was here and he was a real family man. Today its different, animation can be done in a barn in Westport Ct., sent to Korea for inbetweening, ink and paint etc., and in two weeks you have the finished film back. With faxes, phones and e-mail today you can do anything, anywhere.

Scott: Did you ever read Shamus Culhane's book....

Don: Shamus, or Jimmie as we knew him, was a very good friend of my father's. In fact I have a check here somewhere that he sent to my father for $15.00 to use the Felix character in one of his books. My father never cashed it.

Scott: So he and your dad worked together for Fleischer ?

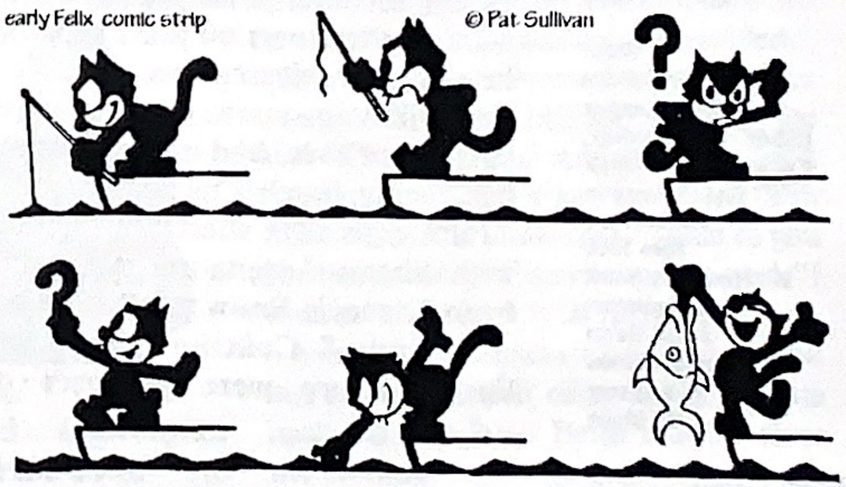
Don: Yeah. He was a real proponent of my father. My father created Casper the Ghost and Shamus was constantly reporting that to the world.

Scott: Was your father working for Harvey when he created Casper ?

Don: No, there was no Harvey at that time. He had just come back up North from working with Fleischer and Famous Studios in Florida, and was an independent contractor at the time. He heard that Famous was looking for one shot deals vis-a-vis new characters that could be used in a series of one-reelers that they were going to be producing. So... he had this little ghost character that he created for my sister who was afraid of the dark. The real story was, when they lived in Florida, the neighbor kids told my sister that there was a ghost that lived in the hedgerow between the houses. So of course my mother reported it to my father and he came up with this character and he drew a big cardboard cutout and hid in the hedgerow. My mother would bring my sister out and he would say "Hi, I'm Casper and I'm a friendly ghost." Of course my sister is extremely neurotic today, (laughs) but at the time it seemed like the right thing to do. What do you think the child-rearing books and psychologists would say about that today ? (laughs)

Scott: Have you worked with 3-D animation?

early Felix comic strip



Don Oriolo interview, cont'd from p. x

Don: We were the first ever in history to use real-time 3-D animation, on "Felix The Cat: The Movie", a feature which I wrote and co-financed. I produced it in Hungary in 1989 when that country was finally breaking away from the Soviet Union and it was insanity over there. We were due to deliver that film to New World Pictures about the same time the Berlin Wall was coming down. I knew I had to get over there and get this film out before it disappeared.

My German associate Christian Schneider and I went over, found boxes and boxes of films and tapes, and brought them home. When we went through them we discovered that the whole opening of the film was missing. It wasn't there. So I had to come up with a new opening.

I thought, what can we animate in two weeks that'll be of the same caliber as the rest of the film? What about computer animation? Somebody recommended this real cutting edge computer/film company, Degraf Warman... said, these guys do amazing work. Degraf Warman came up with the talking Felix head. I wrote an opening that set the tone of the movie and recorded the voice. Puppeteers worked the computer-generated head in real-time with waldos and mouses. We saved the results and played them back on a high-res monitor. We filmed the animation off the computer-screen with a 35mm camera: a bit primitive, but that was the only way to get computer images on film at the time. I think we should be in the Guinness book of records; that was the first real-time animation ever used in a feature.

In Part 2 (May 1996), Oriolo reminisces about doing background voices for his Dad's Felix TV show, and looks ahead to the production of another Felix feature and the completion of a Felix computer game.

Bill Lorenzo, who organized the March 15 Shamus Culhane memorial tribute would like to thank the following people who helped make it possible:

Guests:
Hal Seegar
John Culhane
Howard Beckerman
Irra Verbitsky

Also:
Greg Ford
Prof. Mark Langer (SSAC-Film Studies, Carleton University),
Nancy Keegan
Kevin Ross
Tom Toth
Kit Hawkins, Mark Newgarden
Janet Benn
Myron Waldman
Al Eugster
Gil Miret

Last month's screening:

Bill Lorenzo's **Shamus Culhane Memorial Tribute**

by Mark Segall

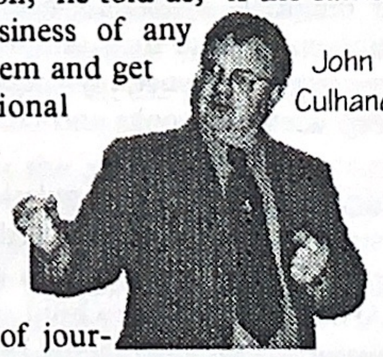
"It should be noted," said March screening host Bill Lorenzo, "that Shamus was one of the practitioners who turned animation into an art by raising the level of its quality. When these films were made, some of them over 60 years ago, they were only intended to be shown or released *once* in theatres. No one ever expected these films to survive all these years and to have become a part of our lives. And isn't that what makes great art--that it has quality, touches us and endures?"

Film clips were shown throughout the evening, starting with Shamus' signature piece, the Heigh-Ho sequence from Disney's **Snow White** ("That one minute took me six months," Culhane tells onscreen interviewer Greg Ford). There were glimpses of Fleischer features **Gulliver's Travels** and **Hoppity Goes to Town**, scenes from **Inki and the Mynah Bird**, **Jungle Jive**, and **Jack and the Beanstalk**, 1950's commercials featuring the **Ajax elves**, Betty Boop's famous topless hula from **Bamboo Isle**, excerpts from from **King of the Beasts** and **Last of the Red-Hot Dragons**.

Hal Seegar

Hal Seeger, producer of the **Out of the Inkwell** TV series, **Milton the Monster** and **Batfink** told of first meeting Shamus in the 40s at Fleischer's Florida studio and of Shamus' unsuccessful attempts to turn him into an animator. "I want to thank him," Seegar grinned, "for turning me into an entrepreneur."

Animation historian John Culhane talked about the thrill of traveling with his cousin Shamus to an animation retrospective at Montreal's Expo '67 where he got to sit amidst a pantheon of legendary animators. "The business of animation," he told us, "is the same as the business of any art. Grab 'em and get an emotional response. Shamus could do that. And he'd take any kind of journeyman's job to do that."



John Culhane

"Shamus," Howard Beckerman informed us, "invented the layoff". He told of being hired by—and fired by—Culhane when the animator headed a Manhattan commercials studio in the 50s. Of Shamus hiring him to work at Paramount years later, never mentioning the earlier dismissal. And of coming together a third time as friends in the mid-70s. "He was much happier when he wasn't trying to be a captain of industry... when Shamus said, 'let me show you something', it was like going back to school.."

Irra Verbitsky

Background artist Irra Verbitsky thanked Shamus for getting her into the Animator's Union and talked about what it was like to work with him on **Noah's Animals.** "Shamus produced the first layout, for the opening. I took tracing paper and changed it into an orange grove inspired by Rousseau. I thought, is he gonna be upset by these changes?" He told me "I like improvement.." What impressed her most was his perfectionism. "Thanks to him today I can do sunsets and snow scenes blindfolded."

John Culhane returned to talk about being at Shamus' bedside towards the end. When Shamus told him, "I don't want to die." John asked him why. "I'm still curious," Shamus said. "What're you curious about?" "Everything," he said. "I want to know how it all turns out."

Juana Culhane was unable to attend but sent a heartfelt essay about her late husband that Janet Benn read to close the evening.

Shamus helped turned animation into an art by raising the level of its quality.

PAM SCHECHTER'S

LEGAL BRIEFS

TRADE MARKS

NYC entertainment lawyer **Pamela A. Schecter** represents several prominent animators including **Eric Fogel**, creator of the MTV series **The Head**. and **Beavis & Butthead** director **Yvette Kaplan**. She teaches a course called **Legal and Business Issues for Animators** at the **School of Visual Arts**

Agents

You've started to submit your work. You're getting some positive feedback. A few prospective employers have expressed interest. You are gaining momentum but don't know how to maximize your potential. The answer—the right agent.

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I'm sure you have friends and acquaintances in the animation industry who are represented by agents. However, you might not understand the role that this person can play in your career and how you establish your relationship with them.

Agents represent people in the entertainment industry such as animators, writers, directors, producers and actors. It is almost impossible to put a deal together without them because practically every desirable person participating in the entertainment industry has an agent.

Agents seek out employment opportunities and negotiate deal terms for their clients. An agent's most basic function is to set in motion a series of events that result in the client having an opportunity for a job. They get the client in the door for meetings and interviews. And the agent's primary responsibility is to know what employment is available in the client's specialized area, to determine which employment is most suited for the client and to secure employment for the client.

The majority of agents work for organizations called talent agencies, The talent agencies are usually licensed by the Department of Labor in each state which approves their agreements and regulate their conduct- Therefore, agencies must send the Labor Commissioner copies of their sample contracts and fee schedules to be reviewed for general fairness. And, by law, the agencies must keep accurate books and records of all business transactions.

Talent agencies also abide by the rules and regulations of various unions and guilds such as the American Federation of Musicians, the Screen Actors Guild, the American Federation of Television and Radio Artists, the Writers Guild of America and Actors Equity Association. The agreements between the agencies and the unions and guilds establish certain minimum, basic terms to be included in the agreement between the agency and its clients who are members of the unions and guilds.

How To Obtain An Agent

If you do not have an agent, there are a few things you can do in order to obtain representation. The easiest way to get an agent is by referral. Ask anyone you come in contact with it they know anyone who is an agent or works for an agency. It you do not have any personal contacts with agents then you can do the following:

(1) Obtain lists of agents who specialize in your area from various unions, guilds and books sold in bookstores.

(2) Obtain names of agents from friends and colleagues who already have representation.

(3) Collect names of people who are doing the type of work that you would like to do and find out who represents them by telephoning the unions or guilds.

(4) Find out the names of people who just became agents. You can find out their names by reading The Hollywood Reporter or Daily Variety. They will probably be more open to looking at the work of new or unrepresented artists.

Criteria for Choosing an Agent

In order to choose an agent, you should ask yourself the following questions:

(1) Does the agent represent other people in your area of the entertainment industry?

(2) How excited is the agent about selling your talent?

(3) Do you both agree on what your most sellable assets are?

(4) Does the agent have good contacts with people who can hire you or purchase your work?

(5) Is the agent an effective sales person?

The Agency Agreement

The agreement between the agency and the client usually includes the following provisions:

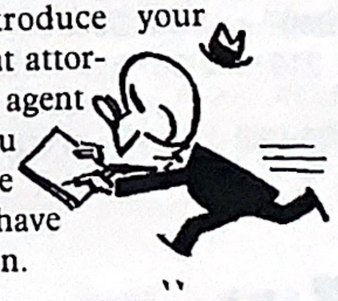
(1) The agreement -usually lasts a minimum of one year but can last a maximum of five years.

(2) Usually the agency represents the client in all areas of the entertainment industry, however, some areas of the industry may he excluded,

(3) The commission the agency receives is generally 10% of the gross earnings of the client. However, superstar clients can negotiate a commission of 5%, The agency will receive a commission on all work the client does whether the agency obtains the work for the client or not.

(4) The agency usually collects the earnings of the client, keeps its commission, and issues a check to the client for the rest of the amount.

The terms in the agreement between the agency and the client should he negotiated. It is smart to have an entertainment attorney review and negotiate your agency agreement on your behalf. in addition, agents welcome having their client's attorney help negotiate deals and review agreements obtained by the agency. Therefore, it is a good idea to introduce your entertainment attorney to your agent once you know you are going to have representation.



Upcoming

Film Festivals

Sixth International St. Petersburg Film Festival — Jun 14–20

Apr 15 American Entry Deadline

Message to Man to be held in St- Petersburg, Russia. The Festival accepts feature length and short documentaries (under 120 min,), short fiction (under 60 min.), and short animation (under 60 min.) This year the Festival will consist of three major programs, International Competition; Best Debut Competition; and Out-Of-Competition Screenings (or **Special Programs**). All programs accept film only. American entries will be pre-selected in New York no later than April 15,1995 and forwarded in a group shipment to St. Petersburg for final Selection by the Festival Committee.

Entry fee: $35,00. For more information or to request an application:

✉ Anne Borin, U.S, Coordinator St. Petersburg Film Festival c/o Marie Nesthus, Donnell Media Center, 20 West 53rd Street, New York, NY 10019

Also, if you have any interest in showing your animation in Minsk, Belarus in late April in a screening to honor the children who've suffered the ill-effects of Chernobyl, please contact Anne Borin who will help to coordinate the mailing of films. (35mm is preferable) Sponsored by the Tatyana Film Studio of Belarus. Anne Borin:

☎ 212-362-3412 or 212-496-1090.

HIROSHIMA '96 — Aug 22–26

Apr 21 Deadline

Write festival office for application and entry information: Entry form deadline Mar. 21.

✉ 4-17, Kako-machi, Naka-ku, Hiroshima 730, Japan

☎ 082-245-0245.

Fax: 082-245-0246.

Third International Animated Film Festival KROK — Sep 6–20

May 10 Entry Deadline

Held on board of a ship which will be bound for Kiev through the Black Sea. For more information/application, contact KROK Animated Film Committee

☎ 044-227-52-80.

NYU

16th Annual Animation Festival

of Tisch School of the Arts

opens **Apr 19** 8pm

Tishman Auditorium, Vanderbilt Hall 40 Washington Sq. S.

$6 General Audience | $3 Students with ID | FREE For NYU Film Students

premieres

films made by undergraduate and graduate students in the school's animation program.

website

http://found .cs.nyu.edu/animation/

☎ 212 998-1781

Resources

Animators Wanted

NY Multimedia Game Developer Wanderlust Interactive seeking animators who can employ traditional cel animation techniques and/or have experience with Animator Pro.

Send resume: 598 Bway, NYC 10012.

e-mail: jobsd@wanderlust.com.

Fax: 212-431-0653. No phone calls.

Tax Info for Visual Artists

Do It Yourself Quick Fix Tax Kit, written by artist B. Sloane, 3 Tax kits updated for 1996. Recordkeeping, general taxes, Schedule C. Send SASE for order form: AKAS II, PO Box 734, Scottsdale AZ, 85252-0734.

Fresh on the New York animation scene is **AMPnyc**, a studio that combines traditional animation techniques with digital technology. Established to develop original series concepts and productions, AMPnyc is also poised to produce innovative commercial work. AMPnyc's objective is to bring large scale character animation production back to New York City. Embracing the latest digital technology, AMPnyc believes that high quality animation can be creatively and efficiently produced within one studio.

For more information, contact AMPnyc at **212 681 1245** or e-mail **AMPnyc@aol.com.**

We're Looking for New Members!

Women in Animation/New York

Is looking for new members. Anyone can join now for $50/yr. ($25 for students with ID) and be included in the annual New York Chapter Directory and be invited to frequent member events. Join now and attend the April, May and June events, then the summer picnic! Other benefits include (so far) free legal consultation and discounts on professional books. More goodies to be introduced throughout 1996!

Women in Animation was founded in Los Angeles in 1994–New York is their first branch! To join, send checks (payable to A.S.I.F.A Hollywood, fiscal agent) to ✉ Pamela Scoville, WIA/NY, 330 West 45th Street, #9D, NYC 10036, or fax for more info: 212-765-2727.

Janet Benn will also be happy to assist you at ☎ 201-659-0322

Grants & Residencies

Grants for US Women Artists

Newsletter geared towards women artists and women's organizations seeking resources for grants, loans, competitions and awards.

$25 yearly. $2.50 for a sample newsletter. For more information contact:

✉ Shakurra Amatulla, Editor, PO Box 1789, NYC 10027. ☎ 212-932-9568

ASIFA Hollywood Holds Annual Opportunities Expo

ASIFA-Hollywood's Third Annual Animation Opportunities Expo On Saturday, February 24th from 9am to 4pm, ASIFA-Hollywood hosted its' largest and most talked about event, The Animation Opportunities Expo. The annual job fair/animation industry convention provides current and prospective members of the animation industry an opportunity to explore career opportunities; while providing animation companies an occasion establish themselves in the industry by showcasing their current and future projects, network, and recruit new talent.

This was the largest and most well attended Expo to date, welcoming close to 3,000 attendees. Long lines formed early, winding through the lobby, and around the outside of the building. Once inside, participants browsed exhibits from 44 different animation companies, schools, and organizations

While other industries are downsizing, the animation industry is one of the few areas where opportunities continue to expand. ASIFA-Hollywood's Expo provides an unprecedented forum in which prospective employers and employees can meet under one roof, all in one day. Throughout the day, major animation studios held court in booths throughout two adjacent ballrooms, as hopeful animators, storyboard and background artists, writers, and actors showed their portfolios, handed out resumes and demos, and met with company representatives.

ASIFA-Hollywood President Antran Manoogian says, "The response this year was overwhelming and an encouraging sign that ASIFA-Hollywood is helping to foster the positive growth of the animation industry. Each year, we have gone further towards that goal, and this years Expo was definitely our most successful ever. Thanks to the ASIFA-Hollywood board members, our staff member and volunteers, and everyone who attended for making it possible! With this great success behind us, we excitedly look forward to our next event, AniFest 1996, the Animation Convention, on July 20th."

—Wendy Jackson

Our goal is to help animation writers move forward in their writing and in their careers.The group provides

Women in Animation Writers Group

constructive criticism and discussion of career issues in an atmosphere of support, stimulation, and fun. Open to animation writers of all disciplines. For the date and location of the next meeting, or to get more information, call Anne Bobroff at (914) 761-8353.

ASIFAEAST Apr-May 96

	Apr 10-23	Info: 212 727 8110	The Best of Aardman Animation	**Film Forum,** 209 W. Houston St
SAT SUN	**Apr 13-14 20-21**	2:00pm	African Animation	**Walter Reade** Theatre & **Bklyn Museum**
SAT SUN	**Apr 13-21**	Info: 718 748 4777	Tex Avery's Crazy Cartoons.	**The Amer. Museum of Moving Image,** Astoria
THU	**Apr 18**	6:00pm	ASIFA-East Screening: Oscar-Winners, Oscar Nominees from NYC	**Tisch School of the Arts, NYU,** 721 Bway Rm. 1057
FRI	**Apr 19**	8:00pm	**NYU** Animation Festival	**Tishman Aud., Vanderbilt Hall** 40 Wash. Sq. South
MON	**Apr 29**		**Deadline for May Anymator**	**☎ 212 666-8925** or e-mail dagart@escape.com
TUE	**Apr 30**	7:30pm	Neo-Dada and Surrealist Animation	**Context Studios,** 28 Avenue A (E. Village)
WED	**May 8**	6:30pm	**ASIFA-East** board meeting	**Buzzco,** 33 Bleecker St., 5th Fl.

TEX AVERY'S CRAZY CARTOONS

American Museum of the Moving Image, 35th Ave at 36th Street, Astoria, NY. For directions call 718 748 4777

Sat & Sun April 13 & 14

2:00 pm **PROGRAM ONE**
I Love to Singa 1936. Porky's Duck Hunt 1937. A Wild Hare, 1940. Lucky Ducky 1948. The Three Little Pups 1953. TV of Tomorrow 1953. Little Rural Riding Hood 1949. King Size Canary 1947.

4:00 pm **PROGRAM TWO**
Porky the Wrestler 1936. Daffy Duck in Hollywood 1938. The Heckling Hare 1941. Red Hot Riding Hood 1943. Senor Droopy 1949. Counterfeit Cat 1949. Rock-A-Bye Bear 1952. Billy Boy 1954. Who Killed Who? 1943.

Sat & Sun, April 20 & 21

2:00 pm **PROGRAM THREE**
Porky's Preview 1941. The Penguin Parade 1938. Dumb Hounded 1943. Little Tinker 1948. Doggone Tired 1949. Daredevil Droopy 1951. Ventriloquist Cat 1950. Dragalong Droopy 1954..

4:00 pm **PROGRAM FOUR**
Thugs with Dirty Mugs 1939. Cross Country Detours 1940. Hollywood Steps Out 1941. The Shooting of Dan McGoo 1945. Hound Hunters 1947. Wags to Riches 1949. One Cab's Family 1952. Bad Luck Blackie 1949.

Numbers to call if you have ASIFA questions.

For **membership** information call **Jim Petropoulos** at his work number, **212 966 8887 x110**

If you have a question about the **newsletter** or wish to contribute, call **Margaret Frey** at **212 666 8926** or **Mark Segall** at **212 989-4369**

For **ASIFA International** information, call **David Ehrlich** at **802 234-5401**

Questions about ASIFA-East's annual **film festival**, or any other ASIFA related questions, should be addressed to **Linda Simensky** at **404 885 0821**